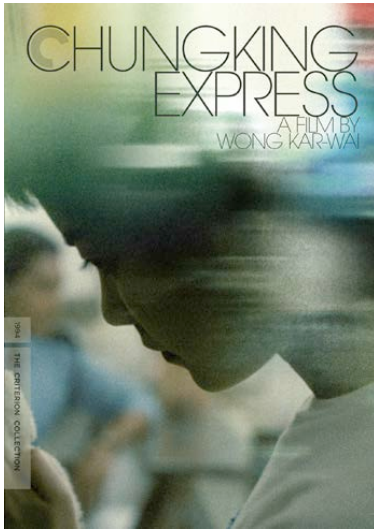


DEPARTMENT OF MODERN LANGUAGES AND LITERATURES
WORLD CULTURES / GLOBAL SCREENS
CLC 2107A/ Sp 2901A/ Film 2195A
Fall 2017



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Office AHB 3R16B

Office Hours Monday 11.30 to 12.30 / Wednesday 11.30 to 12.30

Course Timetable

Lectures → Monday 9.30 to 11.30 – SSC 3014

Tutorials → Wed. 9.30 to 10.30 – AHB 1B08 & 10.30 to 11.30 – SH3355 (Spanish)

Screenings (voluntary) → Friday 11.30 to 2.30 – AHB 3B125

Description of the Course – Aims and Objectives

By looking at a body of films from Latin America, the Middle East, Africa and Asia, this course aims to expose students to a wide range of questions and debates around culture and identity, while also relating these matters to circulating discourses about the Global. Depending on each case study, the consecutive units focus on different critical approaches, alternatively addressing questions concerning the representation of racial, ethnic and cultural identities, matters of gender and female authorship, and issues of genre and stardom.

Learning Outcomes

Upon the effective completion of this course, it is expected that students will have obtained and developed:

- Familiarity with the notions of globalization, global art cinema and transnational cinema, in their multidimensional nature – socio-historical, ideological and aesthetic.
- An informed understanding of said concepts in relation to considerations on culture, identity and representation.
- The ability to incorporate and integrate the previously mentioned ideas, and the associated debates, to the analysis and the critical reading of a selected corpus of films.

Required Readings

Bibliography for each unit / week: available online through the course OWL site.

Required Viewing

As with the assigned readings, the viewing of the film/s to be discussed each week is compulsory. On Mondays, students should come to class having watched the film/s in their own time. Copies of all the films included in this syllabus are available in the Arts and Humanities Film Library, AHB 1G19.

On Fridays, between 11.30 and 2.30, the films will be screened in Room: AHB 3B15.

Attendance to these screenings is voluntary (highly recommended).

Course Assessment

1. Attendance – 5%
2. Participation – 15%
3. Pop quizzes (films' viewing) – 5%
4. Short essay: Examining Representation in Film (includes photo essay in digital format) – 15%
→ Due: October 16.
5. Mid Term Exam – 20% → Monday, November 13 – 9:30 to 11:30.

The Final Research Project has three components and students may choose to work individually or in pairs.

→ Dates: submission of materials (handouts and video essays or essays): Mon. Nov. 27.

Presentations will take place between Mon. Nov. 27 and Wed. Nov. 29.

6. Handout – 10%
7. Oral Presentation – 15%
8. Video essay (90 secs. to 3 mins. max) OR essay in traditional format (1500 words) – 15%

1. Attendance: 5%

Students are required to attend all sessions. Attendance will be taken at every class (lectures and tutorials). More than three unjustified absences will seriously affect the attendance mark, automatically reducing it to 50% or below, if the absences persist.

If you are absent from a lecture or a tutorial, you need to provide supporting documentation to your Academic Counselor. For more information please visit the Student Services website: <https://studentservices.uwo.ca/secure/index.cfm>

2. Participation: 15%

Students are expected and encouraged to participate in class discussions and debates, which will be carried out in a respectful and dialogical manner. They will be based on each week's assigned readings and film viewing.

Make sure to come to class having read and thought about the weekly articles specified in this syllabus and with the relevant notes and material in hand.

Participation marks will be given based on:

- a) active engagement in tutorial discussions,
- b) critical responses to the required readings,
- c) questions sent to instructor (prior to tutorial)*

* To boost their performance, students are highly encouraged to send by email to the instructor questions related to each week's films and readings. Some of these questions will be discussed during tutorials. This type of participation has an important impact in their participation mark.

3. Pop Quizzes (films' viewing): 5%

Throughout the term, there will be up to five pop quizzes about the films studied in the course. In the quizzes, students will answer in a very succinct manner to a series of very specific questions about the films' narrative.

The purpose of this component is to corroborate that students are up to date with the viewing of the films studied in the course. Quizzes shall not last for longer than 10 minutes.

4. Short Written Exercise: 15%

To be submitted on Monday, October 16, at 9.30.

Title of essay: Examining Representation in Film.

For this assignment, students get to choose whether they work by focusing on one of the Hong Kong films studied in the course, or if they work by comparing two of them.

The 750 to 800 words should be organized around the following questions:

- 1) What impressions does/do the film/s give you of Hong Kong? To what extent does Hong Kong seem like any other major city such as Toronto, New York, etc.?
- 2) Can you identify in the film/s any particular cultural influences? And where are they coming from? To what extent do you think they threaten to erode Hong Kong's identity?
- 3) What do you find interesting about the textual features of the film/s that you have chosen to focus on? For example, are there any technical aspects of the cinematography, editing or soundtrack that you find particularly interesting?

ATN. This last question can be either answered in traditional essay format or in the form of a photo or audio essay. If a student opts for one of these possibilities, s/he would clearly list the textual features that they are focusing on and under each image (image capture / frame grab) or following each audio clip, they would succinctly justify – as if it were a caption – their choice.

**** Include word count at the end of the essay, followed by bibliographical references.**

5. Mid Term Exam: 20%

Date: Monday, November 13 - 9.30 to 11.30.

In the 2 hour exam, students will have to:

- Answer a series of questions related to the viewing of the films screened until November 10th (10% of the exam)
- Identify photograms (three) from films studied in the course, explain each image's relevance and its significance (30%).
- Provide short answers to three specific questions about ideas presented in the lectures and/or in the course's readings (30%).
- Choose one topic from a list of three questions and write a short essay-like answer – between one and two pages long. Students are expected to elaborate on the films viewed and studied in relation to the bibliography and to the concepts discussed in the lectures (30%).

**** No electronic devices will be allowed during the exam ****

FINAL RESEARCH PROJECT

The last component has three parts, which will be graded separately: the handout, the oral presentation, a video essay or traditional format essay (1500 words).

Students may choose to work individually or in pairs and they will communicate their decision to the instructor by Monday, October 30.

** Please, be aware that the same grade will be assigned to the members of each group.

Dates:

Submission of materials (handouts and video essays or essays): Monday November 27.

Presentations will take place between Monday November 27 and Wednesday Nov 29.

6. Handout: 10%

Date: November 27, 9.30 am.

Students have to produce a double-sided handout to distribute in class. Examples will be provided.

It will include:

(Side 1)

- a. Title of your (video) essay.
- b. Title of film/s studied, director/s, year/s of release.
- c. Photogram/s: the captured image/s has/ve to be illustrative of the ideas that you will be presenting on.
- d. Between 4 and 5 bullet points explaining the choice of film/s as representative of the ideas (on world cultures and global screens) discussed throughout the course.
- e. (Optional) Other relevant information (production notes, exhibition, etc.).

(Side 2)

- f. Annotated bibliography: at least five different sources (they have to be either primary sources or scholarly ones; no more than three from the course's readings)
<https://www.lib.uwo.ca/tutorials/annotatedbibliographies/index.html>

7. Oral Presentation: 15%

Presentations will take place between Monday November 27 and Wednesday November 29.

Each group will present to the class the film/s and the ideas that they have researched and analyzed in either their essays or video essays.

Video essay option: the screening of the produced video essay will be part of the presentation. Traditional format essay: presentation should include at least 90 seconds and no more than 3 minutes of film clip/s.

Each group will count with 15 (min) to 20 (max) minutes for their presentation. Presentations will be followed by a brief Q&A round.

8. Video essay or essay: 15%

Date: November 27, 9.30 am.

Students will work on at least one of the films studied in this course (excluding those in the unit on Hong Kong cinema, since previous assignment – short essay—focused on them).

** Video essay. At its best, the purpose of the videographic essay is to “produce the most potent knowledge effect—employ[ing the] audiovisual source materials in a poetically imaginative way”.¹

Option 1. Produce an ‘alternative trailer’ focusing on the ways in which the film could be read as exemplary of the general ideas on culture and the global discussed throughout the course and/or representative of a specific cultural and/or global context. The ‘alternative trailer’ has to contain titles and must include at least two brief, yet significant, quotations from the bibliography.

Option 2. Multi-screen composition: this option is good when planning on working by comparison. It allows for the exploration of how films “seem to begin to ‘talk’ to one another”.² The focus of the analysis should remain the core ideas of this course. Titles and at least two brief, yet eloquent, quotations from the readings should be included.

PLEASE NOTE:

* There will be two workshops (Mon. Sept. 18 and Mon. Sept. 25) on editing techniques.

* If choosing this option there are certain copyright constraints affecting the use of film clips that you will have to be aware of. A brief presentation on these matters will be provided by the university’s copyright librarian, on Mon. Oct. 23 at 10.30. Guidelines will be provided via OWL.

* Video essays must include credits of all the films and references used.*

** Traditional essay format: a 1500 (+/- 5%) word essay, in which students will present their analysis of the film/s of choice, which has to be informed by their readings (previously worked in the annotated bibliography section of the handout) and by the ideas discussed in class throughout the term. Arguments should explicitly relate to the film/s textuality (i.e. how a specific idea can be ‘traced’ or seen in the film/s).

This essay should demonstrate mastery of the technical vocabulary and analytic skills.

*Word count and bibliography used should be included at the end of the assignment.

¹ For the design of this component, I am following: Keathley, Christian and Mittel, Jason. *The Videographic Essay. Criticism in Sound and Image*. Montreal: Caboose, 2016. Students interest in this format can purchase the book online for less than CAD\$10. This first quotation is from page 8.

² Ibid, 18.

Please Note

Submission of essays and written assignments

All essays and written assignments have to be submitted both through OWL and in print to the instructor. If you fail to submit your essay in either one format or the other by the due date and time, it will be considered a late submission and it will be marked accordingly. The essay you submit through OWL and the one that you hand in have to be identical. Students have to keep a copy of every assignment they hand in.

Make sure to comply to this requisite in order to avoid late submission penalties.

All essays and written assignments will be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism (Turnitin). For more information on plagiarism and plagiarism checking see headings below.

Late assignments

With the exception of properly documented medical illnesses, emergencies or unexpected circumstances, late assignments will be penalized 3 points per day late (including weekends). All requests of extensions and/or accommodations must come through the office of the Dean – Academic Counseling.

E-mail policy and etiquette

Generally, all emails will be responded to within 24-48 hours during weekdays (not including holidays). Emails will *usually* be addressed during regular work hours (9-5). The instructor may choose, at her discretion, to respond outside these hours, depending on availability. If you send an email at 11 pm, it is highly unlikely that you will get a response before 9:00am.

When sending an email to me, please make sure of the following:

- That it observes the basic rules of etiquette
 - o You have to include the proper salutation and sign-off
 - o You have to avoid abbreviations – an email is not a text message
- That it is clearly written
- That the tone is the appropriate one in an exchange between a professor and a student.

Failure to comply with these simple rules will affect your participation mark.

If you would like to learn more about email writing, there are some useful tips, clarifications and examples in the following website:

<http://writingcenter.unc.edu/handouts/effective-e-mail-communication/>

Laptops, ipads and cell phones policy

If, during lecture/tutorials, laptops are used for random web surfing, social networking, game playing or any other activity the instructor deems outside of acceptable usage, your laptop will be banned from the class.

In addition, be sure to turn off cell phones and refrain from text messaging during class. This counts as disruptive behavior and will lower your final participation grade.

The Department of Modern Languages and Literatures Policies (which govern the conduct, standards, and expectations for student participation in the department's courses) are available here: <http://www.uwo.ca/modlang/undergraduate/policies.html>. It is your responsibility to understand these policies, and thus ignorance thereof cannot be used as grounds for appeal

Accommodation

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The UWO Policy on Accommodation for Medical Illness and further information regarding this policy can be found at

http://uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Downloadable Student Medical Certificate (SMC):

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted

to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Grading criteria

A+ (90-100)

Argument: Clear development of a specific, challenging and original thesis. The writer has taken significant risks successfully; in the resulting piece, distinctive ideas and content have discovered their necessary distinctive form. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective, extensive and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

A (80 to 89)

Argument: The writer has taken risks and most of them succeed. Clear development of a specific and challenging thesis, with proper paragraphs. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

B (70 to 79)

Argument: Clear development of a specific thesis, with proper paragraphs. Adequately detailed reference to texts. Ability to expound reasonably sophisticated ideas with clarity.

Presentation/structure: Quotations well integrated into text. Proper paragraphs. A few typographical errors.

Language Skills: Sentence structure correct, with reasonable range of sentence types and full range of punctuation. Style not too wordy, with errors relatively few and minor.

Research Scholarship: Evidence of adequate research, with proper documentation of sources.

C (60 to 69)

Argument: Reasonably clear development of a thesis, with proper paragraphs. Basic ability to expound ideas, whose development might be rather thin. Effort to support points with references to the text. Tendency to replace analysis with descriptive retelling of plot.

Presentation/structure: Presentation showing lapses in tidiness and/or proofreading. Poor use of paragraphs.

Language Skills: Sentence structure correct, but perhaps overly simple, with tendency to avoid punctuation besides period and comma. Errors relatively few, but occasionally serious, with evident misunderstanding of some point of elementary grammar (comma splices, fragments, semicolon errors, subject-verb disagreements, poorly integrated quotations)

Research/Scholarship: reasonable effort at documentation, but rather thin.

D (50 to 59)

Argument: Difficulty with paragraphing or consecutive thought. Ideas inchoate but clouded by weak expression. Overgeneralization with inadequate support, or examples that run to lengthy paraphrase, with little or no analysis.

Presentation/structure: Very poor to non-existent use of paragraphs. Inadequate and inaccurate documentation. Multiple typographical errors.

Language Skills: Errors of grammar or diction frequent enough to interfere with understanding.

Research/Scholarship: Little serious effort to research the topic.

F (49 and down)

Argument: Ideas too simple for level of course. Argument completely incoherent. Erroneous content showing little or no understanding of subject.

Presentation/structure: Very sloppy proof-reading. Documentation virtually non-existent.

Language Skills: Writing frequently ungrammatical.

Research/Scholarship: Non-existent. Content largely “borrowed” from sources with non individual distillation, but no apparent attempt to deceive.

0 (Report to Department)

Plagiarism with intent to deceive.

Course Schedule

Week 1. No classes for this course.

Week 2. Course presentation. Introduction to basic notions and conceptual framework.

Film: *LIFE IN A DAY*, Kevin Macdonald, Natalia Andreadis, Joseph Michael, UK – USA, 2011

https://www.youtube.com/watch?v=JaFVr_cJIY

SEPTEMBER 11, AAVV, 2002.

Readings:

- Roser, Max. 'The short history of global living conditions and why it matters that we know it'. *Published online at OurWorldInData.org*. Retrieved from: <https://ourworldindata.org/a-history-of-global-living-conditions-in-5-charts/> [Online Resource]
<https://ourworldindata.org/a-history-of-global-living-conditions-in-5-charts/>
- Shohat, E. and Stam, R. Introduction to Unthinking Eurocentrism (1994)

Week 3. Conceptual framework: considerations on the global.

Workshop 1 with Tegan Moore (technical services) on editing techniques.

Film: *LIFE IN A DAY*, Kevin Macdonald, Natalia Andreadis, Joseph Michael, UK – USA, 2011

SEPTEMBER 11, AAVV, 2002.

Readings:

- Pieterse, J. "Globalization and Culture: Three Paradigms", in Globalization and Culture: Global Melange (2003)
- Barber, B. "Jihad vs. McWorld", in *Atlantic Monthly* (March 1992)

Week 4. Hong Kong cinema I: John Woo Wong.

Workshop 2 with Tegan Moore (technical services) on editing techniques.

Films: *HARD BOILED*, John Woo, Hong Kong, 1992

Readings:

- Cheuk-To, L. "Popular Cinema in Hong Kong", in Geoffrey Nowell-Smith (ed.), The Oxford History of World Cinema (1998)
- Bordwell, D. "All too extravagant, too gratuitously wild. Hong Kong and/as/or Hollywood", and "Enough to make strong men weep: John Woo", in Planet Hong Kong: Popular Cinema and the Art of Entertainment (2000)

Week 5. Hong Kong cinema II: Wong Kar-Wai.

Films: *CHUNKING EXPRESS*, Wong Kar-Way, 1994 and/or *IN THE MOOD FOR LOVE*, Wong Kar-Way, 2000

Reading:

- Jones, K. "Of Love and the City", *Film Comment*, Jan/Feb. 2001.
<https://www.filmcomment.com/article/of-love-and-the-city-wong-kar-wais-in-the-mood-for-love/>
- Taubin, A. "Chunking Express: Electric Youth", *Criterion (Essay Films)*, 2008. <
<https://www.criterion.com/current/posts/766-chungking-express-electric-youth>>

- Romney, J. "Chunking Express", *The Guardian*, 14 Sept. 1995. <
<https://www.theguardian.com/film/1995/sep/14/1>>

Week 6. Reading Week

Week 7. Cinemas of the Middle East: consideration on gender.

Film: *THE CIRCLE*, Jafar Panahi, Iran – Italy – Switzerland, 2000.

Readings:

- Naficy, H. "Iranian cinema", in Geoffrey Nowell-Smith (ed.), The Oxford History of World Cinema (1998)
- Editorial: "The Suppression of Contemporary Iranian Cinema", *Cineaste* (Spring 2011)
- Klinger, G. "Jafar Panahi. The Green Badge of Courage", in *Sight and Sound* (March 2011)

Week 8. Cinemas of the Middle East: considerations on gender (cont.) and genre (animation).

Film: *PERSEPOLIS*, Marjane Satrapi and Vincent Paronnaud, France / US, 2007.

Readings:

- Warren, K. "Animation, Representation and the Power of the Personal Story: *Persepolis*", in *Screen Education* (Issue 58, 2010)
- Jaafar, A. "Children of the Revolution", in *Sight and Sound* (May 2008)
- Wells, P. "Wayward girls and wicked women: the feminine aesthetic", in Paul Wells, P. Understanding Animation (1998)

Week 9. Cinemas of the Middle East: focus on animation (cont.) and discourses on conflict.

Film: *WALTZ WITH BASHIR*, Ari Folman, Israel – France – Germany – USA – Finland – Switzerland – Belgium – Australia, 2008.

Readings:

- Saunders, D. "*Waltz with Bashir*: conflict and memory", in Documentary (2010)
- Schauble, M. "All Filmmaking is a Form of Therapy': Visualizing Memories of War Violence in the Animation Film *Waltz with Bashir*", in Maria Six-Hohenbalken and Nerina Weiss (eds.), *Violence expressed : an anthropological approach* (2011)

Week 10. Cinemas of the Middle East: discourses on conflict (cont.).

Film: *OMAR*, Hany Abu-Hassan, Palestine, 2013.

Readings:

- Gertz, N. And Khleifi, G. "A Chronicle of Palestinian Cinema", in Josef Gugler (ed.), *Film in the Middle East and North Africa : creative dissidence* (2011)
- Said, E. Preface to Hamid Dabashi (ed.), Dreams of a Nation: on Palestinian Cinema (2006)

Week 11. Midterm exam on Mon. Nov. 13, 9.30 to 11.30 & guest presentation on Wed. Nov. 15.

Week 12. Journeys in film; film as a journey.

Film: *SIN NOMBRE*, Cary Fukunaga, 2009

Readings:

- Padilla, Y. "Central American Non-belonging: Reading 'El Norte' in Cary Fukunaga's *Sin nombre*", in Garibotto, V. And Pérez, J. (eds.), The Latin American Road Movie (2016)
- Johnson, R. "Crossing borders with *Sin nombre*", *Los Angeles Times*, March 8 2009, <
<http://www.latimes.com/entertainment/la-ca-nombre8-2009mar08-story.html>>

Week 13. Oral presentations.

Film: *TGV EXPRESS*, Moussá Touré, 1998

Week 14. Guest presentation (TBC).

Readings:

- Ukadine, F. "African cinema", in Geoffrey Nowell-Smith (ed.), The Oxford History of World Cinema (1998)
- Murphy, D. and Williams, P., "Introduction: Representing Postcolonial African Cinema", in Postcolonial African Cinema (2007)